

# PERSUASION EQUATION





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## **Curators**

Reuben Keehan (NSW)  
Melissa Keys (AUS/USA)  
Peter McKay (SA)

## **Artists**

Akira Akira (SA)  
Catherine Bell (VIC)  
Chris Bond (VIC)  
Matthew Hunt (WA)  
Huseyin Sami (NSW)

**3 curators, the same 5 artists, 3 different exhibitions.** As Linden uber-curator Jan Duffy says, it's like the 'invention challenge' on Masterchef. Provided with limited ingredients, each curator must compose separate exhibitions for the audience to compare and (inevitably) evaluate in terms of creation or invention. For Jan, the point is to 'make visible' the 'process of cultural production', to expose some of the behind the scenes kitchen prep that produce exhibitions, to manifest the 'persuasion' and 'negotiation' that differentiate exhibition outcomes. Of course reality TV is a ready benchmark, signalling our interest in real people and real situations, generating a new quotidian form of drama. Further, it is supposed to involve the active participation of audiences rather than passive spectatorship, (although texting 'Bozo' to '1800-who-cares' is its most dismal form).

But reality TV is also a self-reflexive moment in which we can see everything – backstage, the rules and regulations, the equipment and technology - that renders audio visual content. Reality TV is self-conscious TV and what is 'real' or 'true' about it is not so much the story or event but the elaborate, all-inclusive view of TV making itself, which involves the networks, the producers, the audiences, as well as the extensive global circuitry to engage 'genuine 1 billion' world audiences, whether for the World Cup final in 1982, Diana's funeral in 1997, or the finale of *American Idol* in 2008.

The art gallery has been surprisingly aligned to the same self-conscious presentation of determining conditions surrounding the artwork. Indeed, Brian O'Doherty's classic essays on the white cube could be reread these days as a primer for the house in *Big Brother*. 'The outside world must not come in', creating instead a hermetically sealed environment, within which 'perceptual fields of force' are so great as to visualise, totalise everything, all relations and every detail conspiring to an ultimate image. 'We see not the art but the space first'. The transformative power of the gallery is such that 'context becomes the content' and anything introduced into the gallery 'frames the gallery and its laws'. Our knowing changes everything. 'Consciousness makes artefacts of us all' and in this space 'we are all aware of being aware' such that we know what we see is a distillation of the real conditions of production and presentation, the gallery simply an arena in which these are played out for one coherent, dramatic visual effect or another. Indeed, when O'Doherty describes us 'looking down' from a 'withdrawing spacecraft' to notice an 'evenly lighted cell' that appears in an otherwise darkened landscape, 'a white ideal space', I think of a brightly lit studio at Dream World on the Gold Coast and the rest of the dark, un-televised country tuning in to watch.

As a former house (built for Moritz Michaelis between 1855-1885) Linden's particular ambience exacerbates the connection. So on this occasion who's in the house, who are the housemates, what are the rules? Apparently Big Brother spoke to the curators weeks ago: 'You will work with the same five artists. The artists will choose how they respond to your ideas but you will not know how the work in your show differs from other curators until the final presentation. You will not correspond with each other about the exhibition nor will the artists with you. Each exhibition will take up approximately one third of the space.' He said as much to the artists too.

Beyond this we might observe that the 3 curators – Melissa Keys (formally WA), Reuben Keehan (NSW), Peter McKay (SA) – come from 3 state funded

contemporary art spaces. Each of them usually work with living artists producing new work. The two Melbourne artists, Catherine Bell and Chris Bond were chosen by Jan Duffy because of their diverse practices and each has worked in the gallery before. The curators had not worked with these two artists before. Each curator then chose one artist from their own state: Matthew Hunt (WA); Akira Akira (SA); and Huseyin Sami (NSW).

So the scene was set, and is being played out as I write, to culminate in the 3 exhibitions unveiled on opening night. Jan was anxious halfway through: 'At one stage I thought the artists and I might know what the entire exhibition would look like but as it draws closer some are contacting me directly about certain issues and this causes me to rethink my role again. Do I just take a nuts and bolts perspective in regard to installation details; can I cope with the risk if the curators do not communicate with me at all about the artist's needs – do I bypass the curators and deal with the artists directly - am I responsible if everything falls apart?'

Of course we are not privy to the interactions between the housemates. Jan, Peter, Reuben, Akira, Melissa, Huseyin, Catherine, Chris and Matthew are busy 'collaborating' and 'negotiating', as Jan suggests, but there are no cameras secreted away to record furtive transactions or audacious pronouncements. Nonetheless we are encouraged to regard the final exhibitions as a residue of the complex relations between them and we'll no doubt ask what makes the differences between shows, and are they significant, and what value has been added in each case? And the gallery is a perfect backdrop to these questions, since it is designed to focus our attention and dramatise events, an integral part of the history of 'noticing' things, as O'Doherty says, 'making visible what has been seen but not looked at', in this case, the process by which exhibitions are determined by the different relationships between artists and curators.

And of course everyone may take a different approach. Reuben's given up finding 'links' between artists and is going for self-reflexive random association with what seems like a found text. Melissa is emphasising what is unfinished or unravelling in art and in the world. While Peter is revisiting the nature/culture divide via the work of Jackson Pollock. Chris is well known for his discreet abstract paintings based on book covers, Huseyin for his dramatic performances and painting machines, Catherine for swimming with eels and channelling Joan of Arc in testing live performances, Akira for his restrained and self-contained molecular, geometrical and globular forms, and Mathew for his subtracted painted phrases on scraperboards.

So what will they do together? Basic set theory suggests over 150,000 combinations based on some of those hoary old categories you might find on an Australia Council application form, such as media, gender, cultural background, hybridity, regional location, in addition to curatorial theme. It's an impossible task to speculate on how things could come together but the theory suggests that with so many variables there will be what statisticians call a 'normal distribution' of possibilities, that is, a neat bell curve, where some of these shows *in potentia* will gather around a mean, an average, expressing the kind of sense and logic that we usually anticipate and get from curated exhibitions. But what of other tendencies towards the nether regions of probability, the chaotic or random outer flanges of that bell, the greater rather than lesser deviations from the norm?

Lars Von Trier's 1996 set-piece *Psychomobile 1: World Clock* is a great case in point. Across 19 rooms of a Copenhagen art gallery, 53 actors performed 3 hours a day for 50 days determined in part by the movement of ants within an anthill in New Mexico. While each performer was designated a basic character or type - Guru, Postman, Boy Wonder, The Cur, Emperor, Petite, AA - there was no script. A video camera documented the movement of ants linked by computer to a series of coloured lights in the gallery. Certain thresholds in the ants' activity would set off the lights, prompting certain prescribed events and changes in mood in the narrative. Jesper Jargil's film *The Exhibited*, released in 2000 and shown at the Melbourne International Film Festival, documented the event for film audiences, and - as the title suggests - reiterated the substitution of personal relationships for the artwork, since they were precisely what was 'exhibited' in the project and what we are considering here.

Some have suggested Von Trier's influence on *Big Brother* which commenced in the Netherlands in 1999, and the excerpted clips from the real-time documentation interspersed with interviews with the actors in Jargil's film do sound a bit like *Big Brother: Up Late*. Jargil's film, however, communicated a gradual worsening over 50 days as the complexity increased - relationships deteriorated, characters were killed, characters fucked each other, actors fucked each other, people could no longer tell their role from their life. Sounds just like *Big Brother*, but no one left the house. Documenting a persistent theme in Von Trier's work ("My greatest problem in life is control over chaos"), the film was a study in entropy and chaos within predefined limits, where characters were controlled by a system they could not control or even know, and it ended with everyone tied in a Gordian knot of byzantine human affairs that could only be violently cut.

I guess the confluence between experimental film, auteur cinema, improv, *Big Brother*, and contemporary art exhibitions is not that surprising, since it reflects the same interest in *process* across disciplines, ostensibly a sociological phenomenon, arguably, even a species disposition, which Von Trier's performance emphasises in its relationship to an anthill. Indeed, the house - and every house by definition - is full of animals. And it's the widening perspective we have of human endeavour (O'Doherty compares it to the view from a spaceship leaving earth), as a specious version of life on the planet, that accounts for our lives' 'real' significance, its meaning and purpose, and that provides a framework for understanding and explaining stuff. Not because of the colour, the form, the acting, the narrative, but because this is really how it happens - how culture, aesthetics, indeed all events, are over-determined by the fundamentals of being an animal, being human. Lars Von Trier, like *Big Brother*, is an ethologist.

So is this how exhibitions are made too? Mathew Jones once told me the artworld - like the house - was basically about who's fucking who, either literally or metaphorically. While in this case the marriage is arranged and *Big Brother* has spoken, curating is nonetheless a kind of seduction - or as Jan puts it 'persuasion' - between 'living' artists and curators. And I agree that many decisions, passing as aesthetic choices, are driven by libidinal, subconscious forces that motivate secondary technical or conceptual legitimations. As a curator I have felt these drives whirl and hum beneath the more dispassionate words that I've written about artists and exhibitions and I suspect 'collaboration' and 'negotiation' in this case may simply be euphemisms for more basic attractions and repulsions. *Contra posito*, we are ill-disposed to the work of people we do not like, so we have to find a good reason.

And to what extent do we share these drives, or vital forces, with other living organisms? To what extent does ethology elucidate the work of artists and curators? Remember Congo? Star of Zootime in the 50s with Desmond Morris, collected by Picasso, outselling Renoir and Warhol at auction, survey shows at the ICA and star of the survey 'Ape Artists of the 1950s' at the Mayor Gallery? *Morris traced Congo's sensibility beyond 'prehistoric cave artists' to the very 'birth of art'. Can he curate, too? Well then, let's put him in the house! 1. because part of me thinks that, in the manner of putting enough monkey's on the job, one of them will not only write like Shakespeare, but could also curate the 'Arsenale' at the Venice Biennale; and 2. because what we would do the same and differently from other apes somehow holds a key to a more peaceable world for the species that remain.*

It's one of the reasons I'm a fan of Japanese artist, Shimabuku. First time I saw him, he was sitting on a park bench in Cahors (which translates as 'dog' and 'bear') with someone in a bear-suit, an octopus in a tank, and a dog, just waiting for whatever might happen. Years later in 2007, I saw his 1992 work for the monkey's at Monkey Mountain sanctuary in Kyoto; a tangled mass of wire, shiny pebbles, flowers, rattles and mirror. Photos document the interaction of the monkeys. Watching my daughter sift through the installation, she resembled those first users with the same pronounced sense of inquiry. Like Dr Doolittle, Shimabuku talks to the animals and we can stop and listen to their varying replies across his oeuvre; dogs, monkeys, an octopus, an owl, pigeons, a deer, mixed with our own voices. In its pan-species address mixed with Shinto at large, Shimabuku's work could be regarded as a kind of secular animism in which we transcend a limited human perspective to begin thinking profoundly about all others. The story Shimabuku tells is the kind of legend celebrated by story-tellers in every culture, about all the living creatures on the earth.

*It's the same story in Gilles Deleuze and Felix Guattari's head-on with zoosemiotics, comparing the aesthetic and musical sense of bower birds to 'art brut', linking art to territorial expression via fish, birds, and spiny lobsters, concluding that 'art is not the privilege of human beings', but more like an aesthetic dimension of all species behaviour. Perhaps making exhibitions with other people in a house is not that far removed from the leaf-turning activity of the Brown Stagemaker. Perhaps our antics as artists and curators, do compare with other kinds of animal behaviour, and that what we do may as well be determined by ants in New Mexico as by Lars Von Trier, or may as well be curated by Congo as by Robert Storr or Daniel Birnbaum. Since not only is there equal significance derived by audiences from seemingly random, or simply unattributable factors, as from our own thoughtful, purposeful rationale and explanation (as the brute stats would attest) but if we search for meaning far back enough, go deep or wide enough into our fundamental motivations, I reckon we will find the 'truth', the 'real TV' reasons, we are all alive and kicking.*

**Stuart Koop**



# The Ethics of Hypnosis

curated by Reuben Keehan

The *Ethics of Hypnosis* is a project predicated on failure. Failure is both its point of departure and its point of arrival. Failure is its programmatic goal, its hedging of its own bets; it can only succeed in failing, or fail to fail, so that any success despite itself will be a double failure. It is its own tautological proposition, and in this sense it need not even take place, not even perform. Such resignation, however, would be to shackle failure to the logic of success, to ignore the potentialities that failure presents, to gloss over it to the point of erasure, to negate its role within the mechanisms of artistic practice. As with the five practices it platforms, whose unity it struggles to come to grips with, *The Ethics of Hypnosis* embraces failure at the levels of methodology and content alike, as a provision, both inevitable and precautionary, for the emergence of possibility and chance from the gaps created by its numerous slippages.

An expanded conception of exhibition making might posit the exhibition as more than just a collection of objects put on public display. This expansion might include contextual elements, those factors, controllable and uncontrollable, that would frame its reading, but also the complex of interpersonal transactions that go into its creation and presentation. The exhibition, considered as process, is a conversation of sorts, and the experience of the viewer on encountering its objects, those registers selected for exposure to a public, is one of walking into a conversation that is already underway. The curator, or whoever is charged with configuring the controllable elements of the project's discursive framework, has the ultimate choice as to how much of the preceding conversation is conveyed to the viewer. In this way conversation can be opened up or closed down, but in this closure, it can be opened up to misconstruction.

In the spirit of failure, then, *The Ethics of Hypnosis* will reveal nothing of what transpired in its preparation apart from what might be discernable in its works. For what is more interesting in disrupting the logics of success is what the exhibition produces, leaving it open to interpretation and misinterpretation. As with arcs of dialogue overheard from strangers on a train, a diary left open and then snapped shut, or a clipped phrase booming out of a television before the channel is quickly changed, meaning is left for the viewer to perform in their engagement with the work. Not that failure itself is concealed so much in the work the project presents—it is here in many forms, articulated or reflected in blunt and apologetic refusals, deployed as a method of corraling chance, hyperbolised for laughs, motivating explorations of the limits of representation, broken down into units and then reassembled between walls, across hallways and around corners in an unlikely attempt to provide a semblance of wholeness to elements neither completely arbitrary nor fully determined. Nor is it the case that the process of construction is absent from the work—at certain points it is referenced quite clearly. But this will be left to the work, to the work that the work does, to what, in its final configuration, the work produces. For what *The Ethics of Hypnosis* ultimately presents is itself, its own presence, and for all its bathos and absurdity, the viewer can make of it what they will.

**Reuben Keehan**



**Akira Akira**

*Study for Albert Leaton says NO*  
2008, near Lisbon, Portugal  
courtesy of the artist



**Catherine Bell**

*Exit Stage Left* 2009, single channel, dual image video/audio projection  
Duration: 1.23 minutes (looped)  
courtesy the artist and Sutton Gallery, Melbourne

I'm sorry, Reuben.

I'm writing to let you know that I've tried and failed.

I think it's important for you to know that I've made an effort to respond to your curatorial brief, that I've spent two months agonising over it. I've bitten, chewed and swallowed your statement, trying to find some way of approaching it without getting too frustrated, but it's been futile, I just couldn't do it.

I don't have any problem with you trying to make something out of nothing – that's what I do most of the time anyway – and I find the link between clinical hypnotism and entertainment fascinating - but I get the feeling that you've resorted to this premise out of your own frustration with the exhibition's curatorial agenda.

And I don't know how to enter into a discourse with that. So I won't.

I don't know what the other artists in this room are going to do, maybe they'll find something in your statement to work with. I'm sorry that I couldn't.

**Chris Bond**

*I'm sorry, Reuben* 2009, vinyl lettering, 130 x 150 cm  
courtesy of the artist and Nellie Castan Gallery, Melbourne

**Matthew Hunt**

*Own Goal Hell* 2004, felt pen on graph paper, image size: 30.8 x 17.8 cm

Additional works

*Field Work I* 2009, gouache on cardboard, 43 x 60 x L 60 cm

*Field Work II* 2009, gouache on cardboard, 43 x 60 x L 60 cm

*Field Work III* 2009, gouache on cardboard, 112 x 109 cm

courtesy of the artist, Dianne Tänzer Gallery, Melbourne and Turner Galleries, Perth



**Huseyin Sami**

*Painting performance (with feet)* 2006

Photo: Shansel Sami

courtesy and copyright the artist  
and Sarah Cottier Gallery Sydney





# Coming undone

curated by Melissa Keys

Our world can be characterised as being in a state of coming undone. A state of barely together almost falling apartness. The very architecture of our existence is unknowably complex and inherently unsound. We individually and collectively bind it together – but only just. Our environment and lives are at once rich with possibility and riddled with risk. Always in the making and being unmade – incrementally or catastrophically – the world we create and occupy embodies a flux of incompleteness and change.

In these moments of *coming undone* we simultaneously glimpse disintegration and the possibilities of remaking ourselves. Therein lies the potential for making art and for engaging the world that intersects with it. Each of the distinctly different artists featured in *Persuasion Equation* operate in the resonant, absorbing and perplexing interstices between everyday life and the discourses of art.

Using a large brush and ink on paper Matthew Hunt attempts to trace and plot the ‘floaters’ in his eyes. Rendered in broad brush strokes *Pure Momentary Glimpses* captures Hunt’s fleeting, ever shifting, optically unique and imperfect perspective of the world within the apparatus of his own eye. In the blurry flash of a stray particle Hunt registers the mechanics and action of looking and translates it into imagery.

Akira Akira’s sculptural configurations suspend the viewer in an uncertain stasis. Titled *Production Still* this work plays on states of stability and brings to mind questions of balance, geometry and materiality. Presented on an Ikea table, Akira’s enigmatic tableau unites disparate appropriated objects, shapes and forms (such as a geodesic sphere associated with 20th century social utopianism) that speak of the ambitions and failures of modernism. In this piece Akira draws together the poetry of the everyday with a concern for physics.

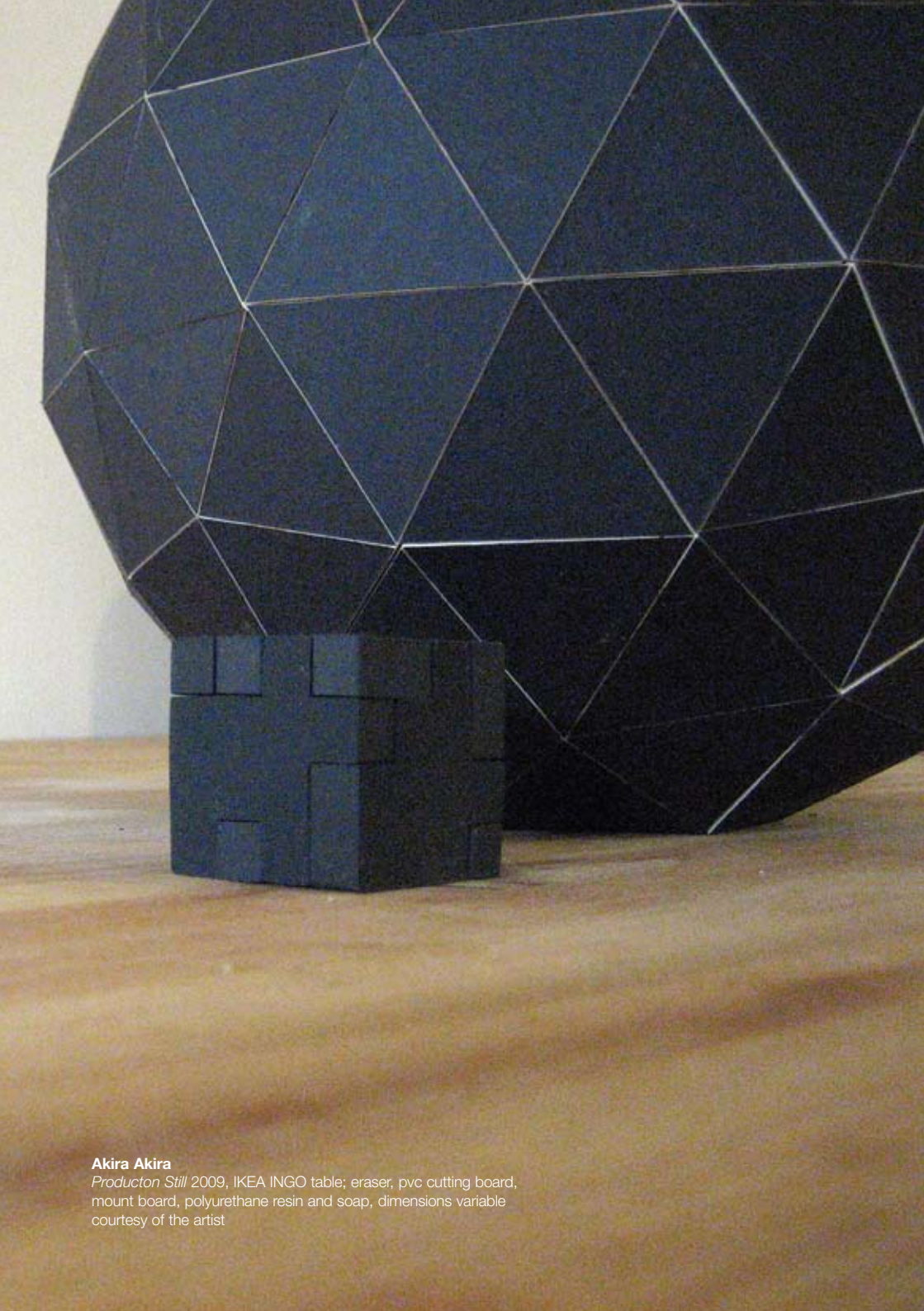
Meticulous, intricate actions and processes based on assembly, disassembly and reconstruction animate Chris Bond’s work. In *Plastic Limb* a single eucalypt branch has neatly been cut into pieces and laid out, the ends of each segment finely painted with colour stripes. Thus reconstituted the branch now embodies the qualities of both naturalism and contrivance, of realism and simulation.

Huseyin Sami’s installation *Chandelier (Linden)* is a peculiarly hybrid object which is at once organic and awkwardly geometrical. While recalling exquisite and grandiose chandeliers and more recently Alexander Calder’s elegantly articulated mobiles, Sami’s sculptural form hangs almost limply. Its manufacture suggests a homely, therapeutic arts and crafts aesthetic that contrasts with the status and values of its historical antecedents.

An ambiguous melancholy pervades Catherine Bell’s work “*I’ll huff and I’ll puff and I’ll blow your house down*”. Displayed on a digital picture frame Bell’s strangely allusive and slightly disorienting images combine in sequence to form a type of animation depicting unknown, monumental buildings and mysterious urban sites. As we watch these simple fragile structures (made from talcum powder) erode, they evocatively register the passage of time and echo the impermanence of our constructed environment.

Despite the persistent presence of crumbling symbols and broken icons, *coming undone* is not about heroically looking into the epochal abyss - instead it implies an everyday consciousness, offering pause, reflection and perhaps even encouragement for us to keep it together.

**Melissa Keys**



**Akira Akira**

*Producton Still* 2009, IKEA INGO table; eraser, pvc cutting board, mount board, polyurethane resin and soap, dimensions variable  
courtesy of the artist



**Catherine Bell**

*"I'll huff and I'll puff and I'll blow your house down"* 2009  
digital images imported onto Sony digital photo frame.  
courtesy of the artist and Sutton Gallery, Melbourne



**Chris Bond**

*Plastic Limb* 2009, oil paint on wood, dimensions variable  
courtesy of the artist and Nellie Castan Gallery, Melbourne



**Matthew Hunt**

*Pure Momentary Glimpses* (detail) 2009, ink on Arches watercolour paper

Photograph: Matthew Hunt

courtesy of the artist, Dianne Tanzer Gallery, Melbourne and Turner Galleries, Perth



**Huseyin Sami**

*Chandelier (Linden)* 2009, wire, tin foil and household paint, dimensions variable  
courtesy and copyright the artist and Sarah Cottier Gallery, Sydney



# NATURE 2.0

curated by Peter McKay

The term Anthropocene, first used by Nobel Prize winning chemist Paul Crutzen in 2000, is now broadly employed to refer to the Earth's latest geological epoch. Since the 18th century, our planet's environmental conditions have dramatically shifted from relatively stable, to progressively fierce and erratic. This change is both a direct consequence of mass industrialisation, and a defining feature of the Anthropocene. Now for the first time in history, human activity has (*somewhat* accidentally) come to dominate and threaten the natural systems that have sustained life since life began.

Though the term Anthropocene is relatively new, we have been imagining this future for some time in science fiction (think classics like *Do Androids Dream of Electric Sheep?*, *Logan's Run* and the 'Apocalyptic' and 'Dying Earth' subgenres generally). Countless environmental movements have attempted to raise the collective consciousness, motivated by a belief in the value of preserving nature for generations to come, or a simple fear of what might happen if we don't. Now as we start to experience the impending social, political, and cultural changes ahead, our imaginations begin to shift focus from picturing what might be, to more directly dealing with what is. Updating Nietzsche's *The Gay Science* we might well remark 'Nature is dead. Nature remains dead. And we have killed it. How shall we comfort ourselves?'<sup>1</sup>

Perhaps this is how...

Akira Akira's *Football* consists of an imitation-wood soccer ball packaged in a bag made of fine plastic netting. This strange conflation makes reference to our persistent, yet inherently conflicted desire, to hold nature close by modifying it into more palatable standardised forms. Entire forests are destroyed forests are destroyed in the clamour for raw materials which we then fashion into sweet novel products of little to no use, that temporarily engage, but rarely satisfy our appetites: a comparatively suspect equation.

Similarly Huseyin Sami makes simple but impressive painting machines to conduct his novel exploration of the physical properties of liquid paint. In poignantly plastic colours, Sami's machines fabricate the grandeur of a waterfall, albeit a strangely sticky one with pungent petro-chemical smell. His work is an overt attempt to develop a surrogate for nature, working to create the sensation of nature's presence rather than its image or texture. Simultaneously captivating and repugnant, Sami's work seems a rather succinct appraisal of our time.

Chris Bond's mysterious *Remote* gives the appearance of commanding some unique, possibly military control. Like a traditional fetish object, the formal qualities of this appliance seems to express its capacity to dominate the environment that it blends into, for either fancy or power. Or more alarmingly, perhaps *Remote* is a wry comment on our complicity in the world's continual destruction as we watch conflict after conflict, at a safe distance, on our deluxe home theatres night after night on the news.

Catherine Bell and Matthew Hunt both fashion works that are less concerned with essences, and more playfully post-apocalyptic. These artists depict our current state as regressive, highlighting the decline of humanity in civilisations that degrade nature so deeply. Bell's *Gorilla Girl* and Hunt's *New Orbits* and *Man & Ape* both reference a popularised caveman aesthetic that calls to mind Albert Einstein's enduring statement, 'I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones'.<sup>2</sup> In part we can be comforted by their renderings in which nature will endure, surviving in the shadows. It is a rather cold comfort though, as one might further deduce it is humankind that is set for the greater fall.

## Peter McKay

1. Nietzsche's original text reads 'God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?' Section 125 (The Madman).

2. Calaprice, Alice (2005). *The New Quotable Einstein*. Princeton University Press. p. 173



**Akira Akira**  
*Study for Football* 2009  
courtesy of the artist



**Catherine Bell**

*Gorilla Girl* 2009, single channel single image/audio projection  
Duration: 2.4 minutes (looped)  
courtesy the artist and Sutton Gallery, Melbourne



**Chris Bond**

*Remote (US Woodland Camouflage)* 2009, oil on balsa, 150 x 50 x 20 mm  
courtesy of the artist and Nellie Castan Gallery, Melbourne



**Matthew Hunt**

*Man & Ape* 2008, archival inkjet print (Epson 11880 print, Ultrachrome inks on premium luster 260), image size: 53 x 70 cm  
Additional works

*New Orbits* 2009

*Big Daddy* 2007, chicken wire, aluminium, acrylic paint, enamel paint, Pakistani Ivory Chobi carpet, Blue Dot bowling ball, carrots, desk lamp with green globe and maybe a coconut.  
courtesy of the artist, Dianne Tanzer Gallery, Melbourne and Turner Galleries, Perth



**Huseyin Sami**

*Painting Machine No. 5* 2009-07-24 pine, household paint, plastic tarp, plastic buckets, nylon rope, 2.7 m (h) x 3.0 m (w) x 3.01 m (structure)  
photo: Gary Trinh  
courtesy and copyright the artist and Sarah Cottier Gallery Sydney

# PERSUASION EQUATION

8 August – 20 September 2009

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cover: **Chris Bond** *Remote (Us Woodland Camouflage)* 2009